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Resignation of Dr. Leslie W. Miller

AT the end of last winter's term Dr. Miller resigned the post of Principal of the School of Industrial Art which he has held for forty years. He was made Principal Emeritus, and his counsels will still be available to us while he devotes himself to study and to writing.

LESLIE W. MILLER, Born, Brattleboro, Vermont, Aug. 5, 1848. Educated in the public schools of Brattleboro, and afterwards at the Massachusetts Normal Art School and the School of the Museum of Fine Arts in Boston. Portrait painter and teacher of drawing and painting in Boston. Principal of the Pennsylvania Museum and School of Industrial Art, 1880 to 1920. On resigning this office, elected Principal Emeritus by the Board of Trustees. Doctor of Fine Arts (University of Pennsylvania, 1920—the first recipient of this degree in America). Doctor of Laws (Temple University, 1920). Active, up to the date of his retirement from the city, in the promotion of civic embellishment and improvement. One of the founders of the Art Club of Philadelphia, its Secretary for fifteen years, and its artist vice-president for fifteen years; member of the Boston Art Club; member of the Fairmount Park Art Association, a trustee since 1895 and its secretary from 1900 to 1920; honorary member of the T-Square Club, and of the Philadelphia Chapter of the American Institute of Architects.

Such is the list of achievements which can be formally tabulated after Dr. Miller's name. But his claim for our regard is meagrely suggested by such a list. It is not the Museum and the School alone that have benefited, it is Philadelphia and the State and the Country. That the School has grown from a doubtful experiment to a necessity in the community under his guidance is of course well-known. But that European craftsmen have learned to regard him as a leader, and that the history of the arts in America, during their greatest productive and most crucial period, is part of his history is not always recognized.

The artist shows of him literally a speaking likeness. No other pose could be so truly a likeness, for he speaks and continually bears witness to the truth. He has spoken to us for forty years with directness and simplicity. Always on the side of the higher civics and the deeper beauties, it is through his peculiarly lucid and telling speech that his service has been done standing, as in Eakins' portrait, earnest and whimsical and wise.



DR. LESLIE W. MILLER
Retiring Principal, School of Industrial Art
Portrait by Thomas Eakins.